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American Art News

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NEW YORK, FEBRUARY 14, 1914.

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THE JOHNSON ART CATALOG.

In the making of the solid literature of art, in the producing of illuminative as well as illustrative records of great private, as well as public collections, the United States stands now pre-eminent among the nations of the world. Such catalogs of art sales as have been produced, notably by the American Art Association, have never been equalled in any other country, and the superb volumes describing and picturing the P. A. B. Widener, W. L. Elkins and George A. Hearn collections, are without peers in the art libraries of the old and new worlds.

Now comes to join them the volumes which, under the modest title, "Catalog of a Collection of Paintings and Some Art Objects," describe the art treasures owned by Mr. John G. Johnson of Philadelphia, that most learned of all American collectors, who simply appears as the publisher of the "three hundred copies for private distribution."

The AMERICAN ART NEWS has been generously recognized by Mr. Johnson by his presentation to its library of the work, the first and second volumes of which, handsomely printed by the Gillis Press and bound under its supervision, have been received.

The entire work has been produced under the general editorship of Dr. Wilhelm R. Valentiner of the Metropolitan Museum, who describes in Vol. II, the Flemish and Dutch paintings, while Mr. Bernhard Berenson in Vol. I handles those of the Italian schools.

It is to be doubted whether any private collection in the world so thoroughly illustrates the history of art as does that of Mr. Johnson and the three volumes, compiled and written by such capable art litterateurs and "experts" and most copiously and beautifully illustrated, make them invaluable works of reference, in addition to being a suitable record of a remarkable collection.

TRASK'S ADVISORY COMMITTEES.

Mr. John E. D. Trask, Art Director of the coming Panama-Pacific Exposition has appointed a Western advisory committee to his department, consisting of Prof. Eugen Neuhausen, head art department University of Cala. chairman; Mrs. Harriet Foster Beecher and G. L. Berg, of Seattle, Wash.; Mrs. Lillie V. O'Ryan Klein, Miss Clara Stephens, Henry F. Wentz, C. F. S. Wood, of Portland, Ore.; Mahonri Young, and E. C. Peixotto, N. Y. City; William Wendt, Los Angeles, Capt. Robert Fletcher, Arthur F. Mathews, Bruce Porter and Mrs. Mary Curtis Richardson, San Francisco.

This is the last of the various advisory committees to be appointed, the others having been named previously and their members include many of the leading figures in the American art world. The other advisory bodies are the New England committee, Edmund C. Tarbell, chairman; N. Y. State committee, John W. Alexander, chairman; Pa. and Atlantic States south committee, Edward C. Redfield, chairman; Middle West committee, Frank Duveneck, chairman; London committee, John S. Sargent, chairman and the Paris committee, Walter McEwen, chairman.

These advisory committees give their assistance in the matter of pictures in loan collections and in the making up of juries.

WARKOLY ART SOLD.

A special cable to the N. Y. "American" of Feb. 11 states that it is reported from Budapest that a collection of seventeen famous paintings belonging to the wealthy Hungarian, Warkoly, was bought Feb. 10 by an American syndicate for \$500,000. The Americans, it is said, outbid a German firm, which offered \$400,000.

CARNEGIE'S SCOTCH STATUE.

The statue of Andrew Carnegie, on which R. A. Goulden has been at work for some time for the Town Council of Dunfermline, is now ready, but it will not be set up until early in the Summer, when it is hoped Mr. Carnegie can be present for the unveiling.

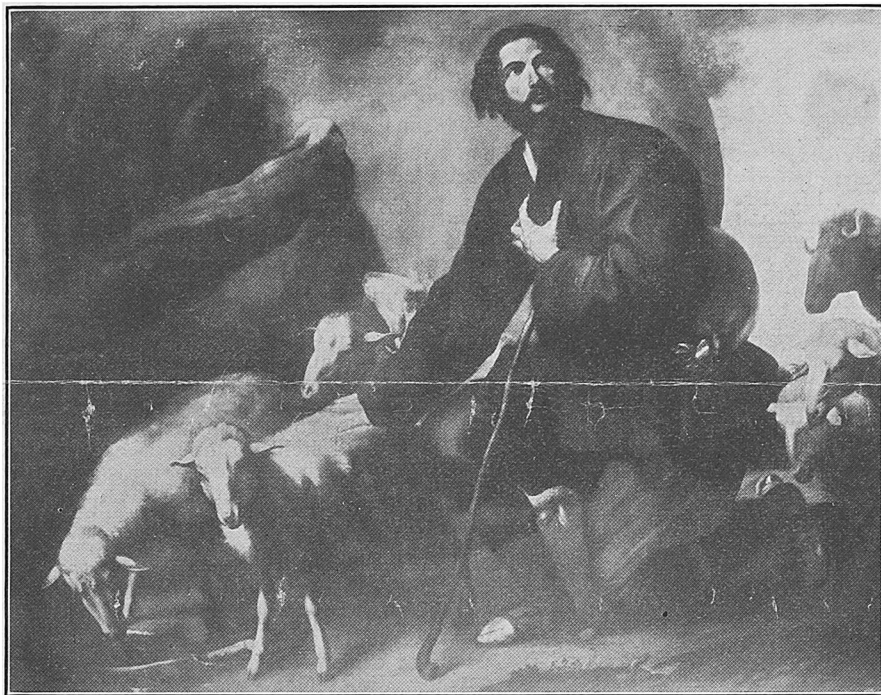
It will stand on an imposing pedestal on the highest point in Pittenczieff Park, which was bought some years ago by Mr. Carnegie and the Dunfermline trust.

NEW ACADEMY PLANNED.

About the time that the "Show of the Unhung" was organized in December a new Art society was first considered. A number of artists whose work had received "number one" but were turned down for "lack of space" at the Winter Academy, decided that there was room for a new art body. At the close of the exhibition, a meeting of artists consisting of Glenn Newell, Ernest Albert, Paul Cornoyer, George Macrum, Arthur Crisp, Frederick Mulhaupt and others, was held at the Salmagundi Club, and a committee was formed to arrange the details of the organization.

Members of the new Society declare that the proposed organization is in no way opposed to the old Academy, but that it is planned to give a wider range to displays of American art, and that the new organization will be more progressive than the Academy.

One artist connected with the movement from the beginning said to a "Herald" reporter:



"JACOB AND THE SHEEP OF LABAN"

Murillo

At the Cottier Galleries

"This is in no sense an art revolution, nor has it anything to do with the art extremists. It is a revolution against the methods of the National Academy, which seems to have got into a rut out of which it finds it impossible to pull itself. The new body will be progressive without being extreme. It is a fact that the public will not attend the National Academy's exhibitions. The new body will be more flexible in its methods than the Academy and hopes to arouse new interest on the part of the public."

LONDON REGRETS LOSS.

A cable from London says: The news that P. A. B. Widener has bought the "Panshanger Madonna" has stirred English art circles to their depths. Its loss is regretted very deeply and is considered irretrievable.

The "Star" made known the fact that last September Lady Desborough received an offer of \$350,000 from the Duveens, with a previous understanding that she gave the trustees of the National Gallery an option of six weeks for taking the picture at that price.

Lord Curzon and Sir Charles Holroyd, representatives of the National Gallery, decided that in the holiday season it would be impossible to raise the stated price from the public. The funds granted to the trustees to purchase pictures amounts only tot \$25,000 for the whole year. Holroyd was of the opinion that the picture, though of very high merits, was not worth to the National Gallery a sum at all approaching that asked for it, and for these reasons the trustees did not decide to exercise their option.

A GRECO SOLD FOR \$150,000.

Word comes from Paris that a full-length, life-size portrait by El Greco of a Spanish gentleman in armor was sold last week to Mr. H. C. Frick by Knoedler & Co. for \$150,000, the highest price ever paid for a painting by this old master. The picture is now in Mr. Frick's Gallery.

MORGAN ART AT MUSEUM.

Of the Morgan art collection to be shown to the public next Wednesday, Feb. 18, the larger part has been arranged in seven large rooms in the new wing of the Metropolitan Museum.

In the first room at the entrance of the new wing are wall cases filled with XV-XVI century medallions, bronzes and enamels. This room has also the Hoentschel XIII-XIV century enamels, for which Mr. Morgan paid \$1,000,000 in 1909.

In the second room are XIII-XV century ivories, including the Oppenheim collection of majolica and the Guthman collection of German silver, for which Mr. Morgan paid \$400,000.

The next room is given up to XVIII cen-

PENNA. ACADEMY DISPLAY.

The one hundred and ninth annual exhibition of the Pennsylvania Academy, which opened to the public last Sunday, Feb. 8, following the annual reception Saturday evening—as always a marked social event—is a thoroughly good display—if not as remarkable as some of its predecessors. It well maintains the traditions of the venerable institution and is well worth the journey to the Quaker City to see and study.

Despite preliminary reports to the effect that the exhibition would be a "One line display," and consequently much smaller than usual, and that the large early American portrait gallery, in use for many years past for the annual display, would not be denuded of its early American portraits, this year, the exhibition is larger, even than last year's, having 569 oils and 189 sculptures, as against 480 oils and 133 sculptures last year. It is, however, smaller than the exhibition of 1912, which had 790 oils and 182 sculptures. The Portrait Gallery is also in use, and holds some of the best pictures in the display. It is therefore difficult to understand the reports above mentioned. Some one must have been joking.

The Prize Winners.

The prizes were, on the whole, well awarded, although, of course, they have come in for the usual adverse criticism. To Elmer E. Schofield went the coveted Temple medal for the best picture, for his strong typical Winter landscape, "The Hill Country," to Mrs. Johansen (Jean McLane), the Walter Lippincott prize for the best figure piece, for her double children's portrait of Virginia and Stanton Arnold, to Rob't Henri the Carol Beck gold medal, for the best portrait, for his virile figure and character work, "Herself" (not a portrait), to Robert E. Spencer, the Jennie Sesnan gold medal, for the best landscape, for his high-keyed, well lit, outdoors with figures, "Five o'clock—June," and to Paul Manship, winner of the Sculpture prize at the last Winter Academy, the George D. Widener Memorial Medal for the best sculpture, for his stirring large bronze figure of "The Duck Girl."

All the prize winners, with the exception of the Pennsylvanian, Robert E. Spencer, are New York city artists.

Statistics of Representation.

It is interesting to analyze the representation of the artists whose works are hung and placed. There are 23 painters and sculptors from the West represented, mostly from Chicago, 38 from Boston and vicinity, 26 resident in Europe, for the most part in Paris (the smallest representation from abroad in years), and 60 from Philadelphia and Pennsylvania. Subtracting the total of these, or 147, from the grand total of all artists represented, 290, the remainder, with few exceptions, being from New York or vicinity, it will be seen that New York far overtops the Academy's home city and State, and nearly rivals the latter's entire representation. In other words it is really a New York display this year that the Philadelphia Academy offers, and the Quaker City must look to its artistic laurels.

This analysis brings also the reflection as to why, with so large a New York representation, the display is so much better than that of the New York Academy. Is it the leaven of the Boston, Paris and Philadelphia works, or because in the spacious and well-lit Phila. Academy Galleries, even the familiar New York picture, well spaced and hung, look better, than when seen at the New York displays? We opine the latter.

One Man Display.

Following a seemingly now fixed custom, the Academy has given one room again this year to one painter, Jonas Lie, whose oils of the Panama Canal, with a few others to show his versatility, appear to more advantage than when shown at the Knoedler Galleries here recently, at which time they were fully noticed in the ART NEWS. These pictures grow on acquaintance, and Mr. Lie is again to be congratulated upon his forceful presentation of the "wonder work" at Panama.

Not a Remarkable Display.

While, as has been said, the exhibition this year is a good one, it is not remarkable in any way. There are no "Star" pictures or sculptures, but a good and high average of merit, and the trail of the "Modernist Faddist" is not discernible. There are reflections of those masters, Manet, Puvvis de Chavannes and Monet, but the work, on the whole, is good solid American work. (Continued on page 4)

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

The American Art Club, 73 Morningside Drive.—Paintings by American artists, to Feb. 23.

Architectural League Exhibition, Fine Arts Gallery, 215 West 57 St., to Feb. 28.

Arlington Galleries, 274 Madison Ave.—Landscapes by Samuel A. Weiss, Feb. 16-28.

Avery Library, Columbia University.—Meunier Exhibition, to Feb. 15. Admission free.

Berlin Photograph Gallery, 305 Madison Ave.—Loan exhibition of Muhammadan miniature art and important manuscripts, to Feb. 28.

Brooklyn Museum, Eastern Parkway.—Exhibition of drawings by Edwin H. Blashfield, to Mar. 15.

Brown-Robertson Co. (The Print Gallery).—Exhibition of etchings and lithographs by Hermann Struck, to Feb. 18.

Butler Gallery, 601 Madison Ave.—Exhibition of XVIII century mezzotints in color, to Feb. 21.

Carroll Gallery, 9 East 44 St.—Paintings and drawings by Alon Bement, to Feb. 28.

Charles, of London, 718 Fifth Ave.—Grosvenor Thomas collection old English stained glass.

Daniel Gallery, 2 West 47 St.—Recent works by Ernest Lawson, to Feb. 17. Exhibition of oils by Leon Kroll, Feb. 18-Mar. 4.

Durand-Ruel Galleries, 12 East 57 St.—Exhibition of works by Renoir, to Feb. 21.

Ehrich Galleries, 707 Fifth Ave.—Group of miniatures by Martha W. Baxter, to Feb. 11.

Victor G. Fischer Galleries, 467 Fifth Ave.—18th century French paintings, and German Primitives.

Folsom Galleries, 396 Fifth Ave.—Landscapes and marines by Clifford W. Ashley, Feb. 14-28.

Goupil & Co., of Paris, 58 West 45 St.—Watercolors by James Montgomery Flagg, to Feb. 28.

Hispanic Museum, 156 St. and B'way.—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

E. M. Hodgkins' Galleries, 630 Fifth Ave.—XVIII century French pictures.

Kennedy & Co., 613 Fifth Ave.—Exhibition of engraved portraits of literary and legal celebrities, to Feb. 21.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Lepere, to Feb. 28.

Knoedler Galleries, 556 Fifth Ave.—Paintings and sculptures by Prince Paul Troubetzkoy, Feb. 16-21. Watercolor Society Annual Exhibition, Feb. 16-28.

Liberal Club, 135 McDougall St.—Oils and sketches by K. R. Chamberlain and G. S. Sparks, to Feb. 21.

Lotos Club—Oils by artist members, to Feb. 19.

Macbeth Gallery, 450 Fifth Ave.—Sculptures by Chester Beach. Paintings by Ch. Davis, R. Miller, Garber, Ryder and Symons, to Feb. 16. New group by four prominent artists opens Feb. 17-Mar. 10.

Macdowell Club—Thirteenth group, Henri Glackens, Lawson, Preston, Reuterdahl, Sloan, Mager, and Lund, Feb. 19-Mar. 2. Modern painters to Feb. 15.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

Metropolitan Museum—Morgan collection on public view, Feb. 18.

Milch Gallery, 939 Madison Ave.—Paintings of "The Old West," by Herbert Dunton, to Feb. 21.

Montross Galleries, 550 Fifth Ave.—Exhibition of works by ultra modern painters, to Feb. 23. Exhibition of recent watercolors by J. Alden Weir, to Feb. 18.

Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes by Alfred Vickers.

Museum of Natural History, West 77 St.—Exhibition of animal paintings and sculpture by Charles R. Knight, to Feb. 17.

National Arts Club, 119 East 19 St.—Exhibition of "Ultra Modern Art" and annual exhibition of pastellists, to Mar. 1.

New York Public Library, Print Gallery (Room 321).—Making of an etching, to Mar. 31. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings. On indefinitely. Illustrations and original plates by John Leech, to Mar. 7. Portraits and other material relating to Samuel J. Tilden, to Feb. 28.

New York School of Applied Design, 160 Lexington Ave.—Chinese Buddhist paintings of the Ming Dynasty, to Feb. 28.

Numismatic Society, Broadway and 156 St.—Exhibition of U. S. and Colonial coins, to Feb. 18.

Powell Gallery, 983 Sixth Ave.—Exhibition of paintings by F. L. Stoddard, to Feb. 21.

Salmagundi Club—Annual auction exhibition auction sale evenings of Feb. 18-19 and 20.

COMING BOOK AND ART AUCTIONS.

New York

American Art Association, 6 East 23 St.—Collection paintings by Great and Little Masters formed by Mr. Nicholas M. Matthews of Baltimore. Sale Plaza Ballroom, Tuesday-Wednesday evenings, Feb. 17-18. Horace Townsend collection old Wedgwood, including Hargreaves collection medallions. Sale American Art Galleries, Monday-Tuesday afternoons. Feb. 16-17. C. F. Williamson tapestries and Salon furniture Tuesday afternoon, Feb. 17, 4.45 o'clock.

Anderson Galleries, Anderson Auction Co., 284 Madison Ave.—Fine books from libraries of Mrs. H. Duncan Wood of Islip, N. Y., and Mrs. Effie Lyle Whitney of Louisville, Ky., afternoons of Feb. 19-20.

Metropolitan Art Ass'n., Anderson Galleries, 15-17 East 40 St.—Lambert collection of Thackerayana, on exhibition to sale on afternoons and evenings of Feb. 25-27.

Part III of Napoleon collection formed by William J. Latta of Philadelphia, on exhibition Feb. 21, to sale Mar. 4-5.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Bhumgara stock of Bombay teakwood furniture, art objects, etc., Feb. 19-20-21, 2.30 P. M.

ARCHITECT'L LEAGUE DISPLAY.

There is infinite charm as well as infinite variety in the twenty-ninth annual exhibition of the Architectural League now on at the Fine Arts Building to the end of the month. Here one is shown how important a position in the world of art the architect holds in that he is so often the middle man between the supposedly heartless but often whole-souled corporation or the lordly and sometimes over-cautious Macenas and the sculptor and painter. It is a profession, in which a good general education, social standing and charm, as well as artistic ability are of the greatest aid, and nowadays it is a favorite profession with those of our sons of rich men or good families or both who are artistically inclined.

The League's Annual Dinner.

To be brought up in the broad lap of luxury is a pretty good thing for an architect, but with an occasional exception, it has proved the very worst for a sculptor, painter, draughtsman or engraver. Now the great thing about the Architectural League, as President Cass Gilbert and other speakers at the inaugural dinner Friday night said, was the feeling of fellowship it brought about among its members, the feeling that all were brothers in art, each with a helping hand held to one other, and all animated with a great enthusiasm for the raising of the United States to that front rank among the artistic countries of the world which it may be safely said it has now, almost, if not fully, reached.

Drawings and Designs.

Equal in charm with the drawings of Mr. Smith, is the series of Dante illustrations and other drawings in red chalk which are by Violet Oakley and of which Paul Baudry would not have been ashamed. A monumental work of painting is the great canvas by Barry Faulkner of "Famous Women," which well deserves the medal of honor which the League awarded it. A pendant to this in the entrance gallery is furnished by a large reredos and triptych designed by Bertram G. Goodhue and most skilfully and sympathetically painted by Taber Sears, with scenes from the early life of the Saviour and intended for Trinity Chapel, Buffalo, New York. Recalling somewhat in style, though not in treatment, the work of Puvion de Chavannes is Robert K. Rylands' decoration for a New York house, "Labor" and "Leisure." Less severely decorative and more painter-like is Douglas Volk's "The Fur-Trading Period," for the new Court House at Des Moines. Arthur Crisp shows a natural breezy style and much distinction in panels for the dining room in the house of Seward Prosser, Esq.

Quaint, if a little hard and unsympathetic, are Howard Gardiner Cushing's decorative panels of nude female figures. Joseph Lauber has a capital design for a stained window, a female figure of "Faith," for the Lafayette Avenue Presbyterian Church in Brooklyn, N. Y. Robert W. Chanler has several quite gorgeously decorative panels for screens, in one of which gold figures with gorgeous Japanese effect. William and Annie Lee Willet have excellent designs for three windows in Proctor Hall at Princeton. Henry Reuterdahl has used the Woolworth and Singer towers and the river shipping with good effect in a panel for Harold S. Vanderbilt's yacht "Vagrant." William Laurel Harris shows an altar-piece in which "Our Lady of Grace" is blessing a number of praying children of pleasing types. Kenyon Cox has some fine designs for new Currency and Legislation and a study for a mosaic in the dome of the State Capital at Madison, Wis.

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EXHIBITION CALENDAR FOR ARTISTS.

PENNSYLVANIA ACADEMY OF FINE ARTS.

109th Annual Exhibition.

Closes Mar. 29

ARCHITECTURAL LEAGUE OF NEW YORK.

Closes Feb. 28

WASHINGTON WATER COLOR CLUB.

Annual Exhibition Corcoran Gallery.

Closes Feb. 28

CHARCOAL CLUB, BALTIMORE,

Annual Exhibition Contemporary American Art, Peabody Institute.

Closes March 8

NATIONAL ACADEMY OF DESIGN.

Annual Spring Exhibition.

Opens Mar. 21

Closes Apr. 26

Exhibits received Mar. 4-5.

WITH THE ARTISTS

Isidore Konti has given up his studio at 154 West 55 St., where he has been for several years, and is now working in his studio in Yonkers.

The American Water Color Society is indebted to Mr. Alexander M. Hudnut for a Prize of \$200 to be awarded annually for the most meritorious watercolor painting in the exhibition, painted in this country by an American artist, without limit as to age or other conditions; the recipient of the prize to be thereafter ineligible. The prize will be awarded by the Jury of Selection.

At a recent meeting of the National Society of Portrait Painters, the following officers were reelected, S. M. Roosevelt, Chairman, De Witt M. Lockman, Vice Chairman and Earl Stetson Crawford, Secretary.

Mr. and Mrs. Colin Campbell Cooper are traveling through India as the guests of Mrs. John Fry. No date is set as yet for their return.

At his studio in the Rembrandt, West 57 St., Paul Cornoyer has some pictures of Venice painted there last Summer, full of that color charm that has always characterized his work, and which convey also vivid and personal impressions of the locale. A large painting of "Woodstock" was sold last week to a Western collector.

F. S. Church is at work upon a large canvas for the St. Louis Museum. The subject is "Sirens," and depicts two fair young girls. It is high in key and lovely in color. At his Carnegie Hall studio he has several, other equally interesting canvases, "The Dancing Cupid" with a dancing bear and a cupid, is one of the most attractive.

Irving R. Wiles is completing a portrait of the late Mr. George A. Hearn, for the Metropolitan Museum, which was begun some time prior to the death of the subject, who is represented in a three quarter length standing pose. His right hand rests lightly on a table, on which has been placed one of his favorite ivories. Friends of this artist who have been much concerned about his health, will be glad to know that he has almost entirely recovered his strength.

Mrs. Edward H. Harriman has purchased the three remarkable decorative panels by Robert W. Chanler entitled "Columbus Departs," "The Discovery" and "Columbus' Ships at Sea," now at the Architectural League exhibition. The panels were a commission from Mrs. Harriman.

Mr. Charles Henry Hart gave an illustrated lecture last evening at the monthly meeting of the N. Y. Genealogical and Biographical Society on "Frauds in Historical Portraiture, or Spurious Portraiture of Historical Personages."

Charles P. Gruppe is holding an exhibition of recent watercolors at the Phila. Art Club, through Mar. 1.

Susan Ricker Knox's exhibition of children's portraits now on at the Gillis Galleries, Rochester, is meeting with warranted success.

Theodore K. Pembroke will hold an exhibition of about thirty landscapes at the Snedecor Galleries early in March.

FOR SALE—Large Duplex Apartment in the 67th Street Studio Association, 27 West 67th Street—8 rooms and two baths, including Studio 25 x 28 feet and 18 feet high. Purchase includes one-tenth interest in property of the Association. Address

C. F. Naegle, 80 Fifth Ave., N. Y. City

At the Brown-Robertson Gallery, 707 Fifth Ave., is an exhibition of rare etchings by Herman Struck, through Feb. 18. Detailed notice will be made next week.



"MARY O'D."

By Robert Henri

In Pa. Academy Exhibition

Some 128 original sketches and drawings for his Mural paintings all over the country and a large oil "Gates of Death and Life," by Edward H. Blashfield, are on exhibition at the Brooklyn Museum through March 15, next.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

WYANT painting for sale; size 23 x 33 in.; fine example; in excellent condition. W. J. A., care "American Art News."

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Chamberlain and Sparks at Liberal Club.

An interesting joint exhibition of character studies by G. S. Sparks and cartoon drawings and sketches by K. R. Chamberlain is on at "Polly's" under the Liberal Club, 135 Macdougall St., through Feb. 21. Both of the young men evidence marked talent. The former, who is represented by several oils painted in the ultra simple manner, shows decided individuality and distinctive talent in the rendition of character and the latter, who shows some twelve drawings and one oil, evidences force and an unusual insight into personality. He groups his figures with a sense of proportion and draws them well. His work shows a seriousness of purpose and humor, which predicts for him a good future.

L. Merrick.

Art at Union League.

The monthly exhibition of the Union League Club, on in the Club's gallery, through Feb. 16, was arranged by R. W.

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NEW ACADEMY PLANNED.

The planning of a new Art organization, to supply, according to its chief promoters, Glenn Newell, George Macrum, Paul Cornoyer and Ernest Albert, what the veteran Academy of Design lacks of encouragement and support, for the American artists of today—was to have been anticipated when the recent "Show of the Unhung" was projected and accomplished. The revolt against what is amusingly termed in the studios "The Alexandrian Policy" of the old Academy, has been stirring for some three years past, and has seemingly now come to a head.

While "competition is the life of trade" it is not always that of art, and while we will watch with interest, the further development of the new Academy idea, as we recall the several failures of other organizations, formulated also on the idea of opposition to the Academy, notably Gutzon Borglum's "Sculpture Society," and "Society of American Painters and Sculptors," we are not of the opinion that this last plan spells success.

THE COWPER RAPHAEL SALE.

The sale of the so-called "Cowper Raphael" by Duveen Brothers to Mr. P. A. B. Widener, of Philadelphia, the official confirmation of which came after the ART NEWS had gone to press last week, although foreshadowed in our last issue, as the news had been in the ART NEWS office since Jan. 31, adds another to the long list of great examples by the Old Masters, owned by American collectors.

The dailies, as usual, have indulged in a guessing match, which has only mystified their readers, as to the price paid by Mr. Widener for this beautiful and typical example of the great Umbrian. It would seem to be both unnecessary and inappropriate to discuss this, even in this overcommercialized country and time, and although we believe we know the correct figure at which the work passed, we prefer to emphasize rather the significance of this last acquisition of Mr. Widener's.

It is significant, in that it marks again the fast passing of the great art treasures of England across the ocean, and is again a proof that great art works follow the great markets, as they did in the time of the Venetian and Genoese princes, later, in that of the Dutch and German aristocracy, and still later of that when the English nobility grew wealthy. Of what avail are the protests of English art lovers, for in this case, the picture was vainly offered the nation by its owner, the Countess of Desborough, before its sale to the Duveens—when American collectors want art treasures from ancestral English homes.

Great Pictures Sold Americans.

The most notable pictures most of which bought record prices, sold to Americans the first few years from European sources, are as follows:

"The Mill," by Rembrandt, bought by P. A. B. Widener for \$500,000.

A. Van Dyck, one of the Cattaneo collection, bought by Mr. Widener for \$500,000.

"Portrait Duke of Olivares," by Velasquez, bought by Mrs. Collis P. Huntington for \$400,000.

"St. Roch," by Rubens, bought by Andrew Carnegie for \$300,000.

"Portrait Hon. Anne E. Duncombe," by Gainsborough, bought by H. C. Frick for \$400,000.

"Margaret Wyatt," by Holbein, bought by Benjamin Altman for \$250,000.

"A Merchant," by Rembrandt, bought by H. C. Frick for \$250,000.

OBITUARY.

Albert Neuhuys.

There will be genuine regret felt at the death of that most sympathetic Dutch painter, Albert Neuhuys, who died Feb. 8 at Locarno, Switzerland. Mr. Neuhuys, who was born at Utrecht, on June 10, 1844, was a sterling workman and very popular with collectors and the general public. He was a pupil of G. Crasvanger and of the Antwerp Academy. His scenes of Dutch home life in the humbler walks, include, among many other titles, "Gallantry," "Harvest," "Awakening," "Baby's Toilet" and "Gardener."

Charles Volkmar.

Charles Volkmar, one of the first art ceramists in this country, died from pneumonia Sunday last, at his home in Metuchen, N. J. He was born in Baltimore, Aug. 21, 1841, studied ceramic art in Paris from 1861 to 1879, and was the first artist in this country to paint under glaze on tiles. Mr. Volkmar was a member of the National Arts Club, Architectural League, National Society of Craftsman, Chicago Society of Etchers, last surviving member of the old Charcoal Club, and for many years President of the N. Y. Society of Ceramic Art.

Genevieve Allis.

Miss Genevieve Allis, aged 46, who committed suicide on Monday last, in Derby, Conn., was a well-known artist, having exhibited here and abroad.

PA. ACADEMY DISPLAY.

(Continued from page 1)

While many strong painters and sculptors are missing, and there are few new arrivals of special note—there are many excellent productions. Landscape and figure works predominate among the paintings, and the portraits are fewer in number than usual, but are, with few exceptions, good ones.

Many Familiar Works.

To art writers and lovers who follow the routine exhibitions of the art year, many works are familiar, for the Academy is catholic and evidently proceeds on the Boston idea that until a work is shown in Philadelphia it is new. So one may pass over Lydia Emmet's delightful "Good Little Girl," from the last Winter Academy, Abbot Thayer's aged and bewhiskered "Winged Figure," Alden Weir's "Plaza—Nocturne," "Pan and the Wolf," and "The Orchid," two, at least, of Childe Hassam's examples, Lilian Genth's "June Afternoon," Sergeant Kendall's "Child and Mirror," George Bellows' "Snow Dumpers" and "Polo Players," Arthur B. Davies' "Tree of Amity" and "Avator," Helen M. Turner's "Arrangement" (better call this canvas in, Miss Turner), Granville Smith's "Surf" (a year old), Luis Mora's portrait of his wife, Edward Dufner's "Lady in Pink," Irving Wiles' portrait of his wife (Winter Academy); W. Glackens' "Bathing Hour," "Green Car" and "Family Group" (all of which have seen too much service), Gari Melcher's "Maternity," in the so-called place of honor, fine and always good to look upon, but aged, Daniel Garber's chromatic "Lumberville" (Winter Academy), Blumenschein's least successful work, Decorative Indian composition (should rest from its journeyings), C. W. Hawthorne's depressing "Widow" and the equally depressing "Lovers," Cecilia Beaux's awkwardly posed "Portrait of her Niece, Ernesta Drinker" (last year's N. Y. Academy), F. C. Frieseke's "Venetian Blind," etc., etc. Too many old pictures by New Yorkers even if they may thrill untraveled Philadelphians!

Some Good Works.

The painters who are to the fore this year with new pictures, are first Leopold Seyffert of Phila., who shows four rousing good portraits, a simple beautifully painted and charmingly drawn portrait of Miss Brock, an equally good half-length of Miss Pepper, a three-quarter length seated presentment of Mr. Yarnall, a masterly performance, which ranks with his Strokowski portrait, and a stunning full-length standing presentment of Mrs. Harold Sands; Fred Wagner, whose clear-aired river and dock Winter scenes and landscape, stand out from their neighbors, John F. Carlson with two fine landscapes, Emil Carlsen, with a large full-aired and steely blue marine, a delicate gray-toned small child's portrait and a typical, beautiful still life, Robert Henri with four "Franz Halsy" half-lengths of working folk, all intensely virile broadly painted and convincing, C. W. Ashley (a fine marine), Paul King, whose large full-aired landscape, "Autumn" is the best yet from his able brush, Murray P. Bewley, with two charming figure works, Joseph De Camp with a strong man's portrait, Frank W. Benson also with a strong man's portrait, William R. Paxton with three of his typical alluring "Vermeer-Tarbell" interiors with figures, the best the "Morning Paper," a delicious study of a lazy girl en deshabelle, and a virile half-length of a girl putting on a picture hat, Richard Blossom Farley with two of his truthful, simple typical beach views and marines and one, "Barnegat Dunes," a masterly work, William Ritschel (two of his recent fine California coast scenes), Gretchen W. Rogers, a charming soft-colored ivory flesh-toned black and white arrangement of a girl; Edward Redfield with a characteristic strong and true Winter Center Bridge landscape and a Summer landscape fine in color but not as good in composition, Lawton S. Parker with his splendid Salon medal Nude, a fine performance, Howard Cushing happily with a new model, a portrait very decorative and strong, Wayman Adams (a truthful portrait of Booth Tarkington), Lamar Raditz (a good portrait of E. Burgess Warren), Hayley Lever, a good clear-aired, if "spotty," skied Cornish harbor scene, Marie Danforth Page, a fine figure group full of feeling, "The Tenement Mother," Gertrude Lambert, a full-length portrait, fine in color and expression, and Ernest Lawson, a typical landscape.

There are other good canvases, which, with the sculptures, must await another notice.

James B. Townsend.

VALUABLE ART GIVEN CITY.

The famous George W. V. Smith art collection was deeded to Springfield, Mass., last week by Mr. Smith, who has been collecting longer than any man in America. The collection, including rare cloisonne enamel, arms and armor, oils, laces, bronzes, etc., is worth several million dollars.



Duck Girl—Figure for Fountain.

Paul Manship.

In Pa. Academy Exhibition.

NEW PICTURES AT DEALERS.

The dealers are still bringing forth their rarities. At the galleries of Lewis and Simons, No. 581 Fifth Ave., a beautiful display of Georgian British portraits is now on. Especially strong in this collection is Sir Henry Raeburn, represented by two superb full-lengths—one showing a scarlet-coated officer standing beside his black charger attended by a negro, the other a charming elderly woman seated at her spinning wheel. The portrait of the woman is distinguished by that marvelous breadth and simplicity in handling the shaded portions of his work for which Sir Henry is famous. The tonal values are achieved with an ease which anticipates Sargent at his rarest, and have a depth of expression truly profound.

Sir Thomas Lawrence is worthily represented in this collection and Gainsborough and Sir Joshua as well. But of the most remarkable quality is an extraordinary portrait of a woman by James Northcote, the favorite pupil of Sir Joshua.

The new Bourgeois Galleries, No. 668 Fifth Ave., at 53 St. will open to the public next Tuesday, Feb. 17. The galleries occupy the top floors of the handsome new gray stone building, just opposite St. Thomas Church, and are exceedingly well appointed and lit. Notice will be made next week.

The Ehrich Galleries, No. 707 Fifth Ave. and the Brown-Robertson Print Rooms in the same building, will, from now on and through March, be open Friday evenings from 7:30 to 10 o'clock. This is in response to many requests.

Hagop Kevorkian, of the Persian Art Galleries of New Bond St., London, who has been making excavations in Southern Persia, arrived here last week from Liverpool, bringing 200 pieces of ancient Persian pottery and a Mihrab, which he dug up recently in a buried city south of Teheran.

The Ehrich Galleries have sold the fine half length seated portrait of the Marquis D'Acqueville by Aimee Du Vivier, which was such a feature of their recent display of early French portraits, to a New York collector. The portrait is signed and dated, well introduced the artist comparatively unknown here, and stamps her as one of the foremost portraitists of her time.

The portrait by John Singleton Copley, of Dr. Taylor (an English period Copley), recently at these galleries and reproduced in the ART NEWS of Nov. 29 last, has been sold to Mr. Thomas B. Clarke.

Edward Brandus arrived from Paris recently and is at his galleries in the Windsor Arcade Building.

A. S. Drey, head of the well-known Munich house, arrived recently, and is at the St. Regis.

Dr. Paul Mersch of Paris arrived on Sunday last.

Robert Kraemer of the Kraemer Galleries of Paris has arrived and is at the New York Gallery, No. 15 East 47 St.

LONDON LETTER.

London, Feb. 4, 1914.

An exhibition of exceptional interest is that at the Gutekunst Gallery, 10 Grafton Street, W., of original etchings by a couple of modern Dutch artists, M. Bauer and A. D. Von Angeren, both of them masters of their craft but in entirely different ways. For Mr. Bauer "hears the East a'callin'," and its glamor is over all that he essays. He reproduces, with a happy sense of appreciation, the magic of its kaleidoscopic life, its mystery and its poetry, bringing into all his scenes that inner vision which converts the thing seen into the thing felt. Mr. Angeren, on the other hand, is content to expend his store of technical dexterity and his sincerity of purpose on the endeavor to convey as realistically, as in him lies, all that Life holds for him of interest, and in this he succeeds admirably. He is an artist of undoubted power, and his work has a stimulating quality which is by no means common among the younger generation.

Death of a Coronation Painter.

There is no doubt that the strain of completing the Coronation Painting of their Majesties, affected to a great extent the never too robust health of J. H. F. Bacon, who died a few days ago at the comparatively early age of 47. Mr. Bacon was engaged at the time of his death on a picture representing the Reception of the King and Queen at the Guildhall, a canvas which was intended for presentation to the Corporation. Though Mr. Bacon's work has not always met with unqualified approval at the hands of his critics, it must be taken into consideration, in reviewing his work, that the task of achieving a faithful record of state events, and at the same time of producing an acceptable work of art, is fraught with more difficulties than are realised by the lay person, and that on the whole Mr. Bacon's achievements have been distinguished by a dignity and simplicity which go far towards making them notable, after their own fashion.

The Clark Greek Coins.

Messrs. Spink were large buyers at the sale of the Greek and Roman civic and regal coins, belonging to Mr. Cumberland Clark. As high as £150 was paid by them for a Roman Gold Coin (A. D. 218) with Diadumenianus, as prince of Youth, standing between three military standards, a very rare piece. The same firm secured at the sale of the English coins and medals belonging to the same collector several gold treble sovereigns of the reign of Charles I. One dated 1644 and struck at Oxford, fetched £13.15.

Art at Netherlands Gallery.

Although the Netherlands Gallery of 11a King Street, St. James, does not pursue the practice of holding special exhibitions, a visit to the rooms is always well repaid. At present there are shown there several canvases of more than common interest, among them a noteworthy example by William Hamilton, "The Apotheosis of Louis Seize and Marie Antoinette," the finely executed figures portrayed above a miniature presentment of the Paris that saw their tragedy. This is the picture of which Bartolozzi produced his famous engraving. The Early English Masters are also represented by a charming portrait of a vivacious brunette by George Harlow, while among the Dutch School there is an exquisite Molinæ, depicting a group of merry-makers singing and smoking over their wine cups. The richness of color, and freedom of treatment in this picture, combine to make it of quite exceptional merit. These little Dutch genre pieces, so essentially suited to the decoration of private houses, in contradistinction to more ambitious achievements which require the spaciousness of a museum or a gallery, to render full justice to their charms, can nowhere be seen to greater advantage than at these galleries with whose name they are now connected in the mind of the connoisseur.

L. G. S.

PHILADELPHIA.

The Thomas Russell collection of oils, comprising some notable examples of Israels, Keever, Blommers, Clays, Boudin and Harpignies, was recently shown to the public for the first time at the Bellevue-Stratford.

A collection of modern pictures, including works by Hamilton, Shearer, Mitchell, Cox, Butler, Grasselei, Fullerton and other Philadelphia artists, was sold at auction Tuesday at the Phila. Art Galleries.

BOSTON.

William M. Paxton's decoration for the Army and Navy Club of Washington, "The Army," completes the decorative scheme begun with the panel symbolizing "The Navy," made last year. This recent production falls far short of the former, in invention and variety, being extremely thin and weak in its symbolism, and carelessly and superficially put together. One has only to note the faulty construction of Mars, the central figure, the attitude impossible in Nature, which the soldier is made to assume, the extremely poor neck of one horse and the entire absence of forequarters of the other. One would be inclined to wink at blemishes like these in the work of a painter of less reputation than Mr. Paxton, but they seem unpardonable in one for whom such claims are constantly put forward. He has a certain dash and facility in composition which make this sort of work apparently easy for him, but this facility is his bane; since it leaves him satisfied with a superficial treatment of his subject.

As a well-known critic says of this work: "It is only by a tenuous thread of association that the Army panel bears any direct relation to the subject. The group of figures, including two blonde nymphs reclining at either side of the God of War and several blonde cherubs at play, armed with Roman weapons, may be anything the spectator pleases, but they are extremely unbecoming."

Also in the Copley Gallery are Joseph Landon Smith's (although in no relation to the aforesaid), watercolors and reproductions of antique iniquities in carving and colors. Realism can go no further than in this species of painting. They are all the Boston "school" demands, "actual" and very "like," "finished" enough to suit even the hypercritical, and withal extremely good of their kind.

Henry H. Ahl is showing a group of his small tonal landscapes in the artists' room of the Art Club, this being the first "one-man" show to be made there. These pictures are quite simple and spontaneous expressions of the artist's instinctive feeling for deep and rich color, and may be considered really characteristic productions. There is a certain grandiose and lofty quality to many of these small canvases which reminds one of Blakelock.

At the Brooks-Reed Galleries there is an exhibition of eighteenth century drawings from the Hodgkins Galleries, N. Y., by Richard Cosway, John Downman, Ozias Humphry, Giles Hassey, Sir Thomas Lawrence, George Morland, Andrew Pleiner, John Smart and John Sherwin.

In the Doll and Richards Galleries, Lester J. Hornby's etchings have received only favorable comment. The present exhibition includes his "La Colline" from the 1913 salon and four proofs of French subjects recently acquired for the permanent collection of the South Kensington Museum, London. Paintings by Andre Champollion (Harvard man, sportsman and wide traveler), are also shown in one of the galleries, and Mr. Clifford Ashley's work also remains until Feb. 12.

John Doe.

CHICAGO.

Several famed paintings from the collection of Mrs. Caroline Lewis Kohl are now shown in the lobby of the Majestic Theater. These include "An Autumn in Montclair" by George Inness and "Cape San Antonio" by Sorolla in addition to a number of others loaned.

The Artists' Guild traveling exhibitions have been touring to Grand Rapids, Mich., Moline, Rockford and Rock Island, Ill., and to Sioux City, Iowa, in charge of Mr. Ericson. The permanent gallery of paintings by Chicago artists is rehung every little while. Charles Keeler's paintings from Spain, works by Tanner, Charles Francis Browne, A. E. Albright and others are there. Dr. J. Elliott Colburn's first one-man show of an artist's holiday in Arizona is exciting interest.

Louis O. Griffith recently exhibited forty landscapes at the Artists' Guild.

Gilbert Risvold, Charles J. Mulligan, Leon Hermant, Nancy Cox McCormick and Pompeo Coppini are the sculptors requested to send revised models to a second competition for the Altgeld monument, closing tomorrow. The first competition was unfortunately managed, wasting hundreds of dollars spent by the sculptors entering the competition.

Watercolors by Florence Robinson and paintings by Alexis J. Fournier were exhibited in Anderson's last week.

The portrait of Benjamin Franklin, attributed to Fragonard, painted in 1776 when Franklin was ambassador at the French court, is shown with other paintings owned by the late Peter A. Gross at Marshall Field & Co.'s galleries.

PARIS LETTER.

Paris, Feb. 4, 1914.

The only recent event of any importance in the auction rooms was the sale held by M. Ballu, Jan. 28, which consisted of only two lots, bronze busts of a man and a woman respectively. Although there was an "expert," as usual, he did not value the busts, nor was their period stated. They were merely declared to be old. Put up separately, and only provisionally, the busts fetched respectively \$2,552 and \$2,200. They were then put up together at the upset price of \$4,752 and M. Arnold Séligmann bought them, after some little competition, for \$5,730.

Coming Important Art Auctions.

The end of the auction-room holidays has arrived and sales are beginning again in earnest, but it will bring the first really big sales of the season. Among the most important sales yet fixed for this year are those of part of the stock of Séligmann Bros., to be dispersed in consequence of the dissolution of the partnership. Both will be held at the Georges Petit gallery, the first March 9-12, the second March 16-17; MM. Lair-Dubreuil and Henri Baudoin will be the auctioneers. The first sale will consist of XVIII century pictures and art works, the second XVI century art works. Earlier, March 5, M. Baudoin will sell at the Georges Petit Gallery the "Collection of a Lady," who is, in fact, Mme. Henri Meunier, the widow of the well-known chocolate maker. The collection includes some fine works of art, XVI-XVIII centuries and a certain number of modern pictures, of which the most important are three or four very good examples of Ziem. This sale is sure to attract a great deal of attention and good prices are anticipated.

Two important sales of modern pictures are also announced for March at the Hôtel Drouot. The first, which M. Baudoin will hold on March 2, will be that of a private collection in which, I understand, the Impressionists are strongly represented. The second, at which MM. Lair-Dubreuil will be the auctioneer, is fixed for March 27-28 and will be that of a private collector deceased, whose family desire him to be mentioned merely as "Monsieur L." In the latter sale, I am informed, the Barbizon school will predominate among the pictures and there will also be important tapestries and works of art.

Auction Season Prospects.

So it will be seen that in a month we shall be in the thick of the auction season. What are its prospects? So far as it is yet possible to judge, they seem to be good and there is every reason to expect a better season than the last one. There are unquestionable signs of a revival in the art trade and on all sides I hear that business is moving. The boom on the London Stock Exchange has had an excellent effect here; people are beginning to realize that nobody is going to war; the Balkan difficulties, if not at an end, have ceased to be dangerous and, in general, there is an improved tone.

New Picture Gallery.

To the numerous galleries in Paris has now been added the Galerie Louis-le-Grand, on the first floor of 32 rue Louis-le-Grand, close to the Boulevard des Capucines and the Opera, and next door to the offices of the Gil Blas. It was opened Jan. 27, when a large number of well-known artists and collectors congratulated the director, M. Guillemonat, on the excellent taste of his installation. The inaugural exhibition consists of pictures by the great Impressionists and some of the best contemporary painters; M. Frantz Jourdain, the eminent President of the Autumn Salon, has written the preface to the catalog. The new gallery has made an excellent start and should have a successful career.

Exhibitions Now Open.

Among other exhibitions now open is an interesting one of the XVIII century English school at Arthur Tooth & Sons in the Boulevard des Capucines. At Chaine & Simonson's gallery is the annual exhibition of the "Société Internationale de la Peinture à l'eau," which includes two dozen watercolors by the late Gaston La Touche, who founded the society, and was its president until his death. Among the American artists represented are Walter Gay, (whose three watercolors are rather unimportant,) Florence Esté, and Alexander Robinson, whose landscapes and other pictures show considerable talent.

M. Nathan Wildenstein has been nominated a Chevalier of the Legion of Honor, in recognition, the official announcement says, of his services "in the propagation of French art abroad and of thirty-five years in commerce."

Robert Dell.

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ST. LOUIS.

The memorial to the late Halsey C. Ives, LL.D., was unveiled Sunday afternoon, last, at the City Art Museum. The program consisted of an opening address by Prof. Holmes Smith, which was followed by the orator of the occasion, Mr. Lorado Taft, the well-known sculptor and an intimate friend of Doctor Ives. He said in part:

"We are here to-day to honor a man who, early in his life, became imbued with an idea—the love of art—which he made to serve as the motive of his whole life's work."
"He loved that best which he believed could contribute most to the public good."

From the time Doctor Ives reached St. Louis, hardly more than a youth, his life was devoted to the promotion of art and the realization of the "beautiful building" in his "fancy,"—the erection of an art museum which would be ranked among the first in the country. How admirably he succeeded is proven by the million dollar building crowning Art Hill in Forest Park, with its unique, interesting and notable collections.

At the conclusion of Mr. Taft's address, Miss Callie Ives—the only daughter of Doctor Ives—drew the cord that unveiled the bronze bust of her father, Victor Holm, sculptor, and a protégé of Lorado Taft's.

Back of the bust of Doctor Ives—which is mounted in a marble niche—the following inscription, in bronze letters, appears:

"To Halsey Cooley Ives, LL.D., 1847-1911. Founder of the St. Louis School of Fine Arts and of this museum, who devoted his life to the service of art, this monument is erected by the public."

"Art should be a matter of everyday enjoyment and use to every normally constituted man, woman and child. Ives."

Mr. Saunders Norvell, president of the Ives' Memorial Association, presented the bust, which was accepted by the Director, Mr. Robert A. Holland.

Mrs. Ives was present at the unveiling, but her son, Mr. Neil Ives, who is studying art in the East, did not attend the ceremony. Besides the officials of the Executive Board, representatives of institutions and organizations, there were hundreds of friends and admirers of the late Doctor Ives, as well as the public-at-large, present at the unveiling of the memorial. The money for which was raised by popular subscription.

At the City Art Museum a special exhibition of Architectural, Sculptural and Decorative Design, shown in drawings, paintings and photographs selected by the Architectural League occupying four galleries closed Jan. 31.

From the exhibition held in December last of "Contemporary Spanish Art," an important canvas was acquired for the Museum's permanent collection, namely: "Castilian Peasant," by Eduardo Chicharro. Another acquisition is a collection of twenty Wood Engravings by Henry Wolf. Some Wood Engravings acquired in December by Timothy Cole are: "Jacqueline de Cordes," after Rubens, "The Avenue," after Hobbema, and "The Madonna of the Gold-finch," after Raphael.

Twenty-six Lithographs of the Panama Canal by Joseph Pennell are now owned by the Museum. Other additions, made October to December, 1913 to the Print Department include a large collection of examples of Whistler, Kruell, Thomas Johnson, Drevet, Nanteuil, Callot, Thomas Cole, Cornelius Visscher, Van Dyck, Van Ostade and Morin.

NASHVILLE.

The Nashville Art Association has purchased "Surf at Sunset," by Philip Little, shown at the exhibition of the artist's works under the auspices of the Association in the Carnegie Library here last November. The canvas, which is a strongly painted marine and coast scene, was in the Paris Salon of 1912, and received Hon. mention at the Chicago Art Institute display of the same year. It was painted at Swampscott, Mass.

Mrs. James C. Bradford, President of the Association, purchased two oils by Mr. Little "Where Maples Bud" and "Stranded" from the same display.

The next display of the Association will be an architectural exhibit from the N. Y. Architectural League.

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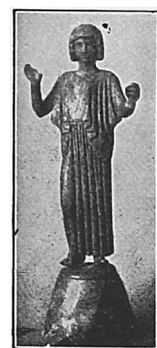
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EXHIBITIONS NOW ON**At the Salmagundi Smoker.**

That veteran artistic organization, the Salmagundi Club, 14 West 12 St., gave a "smoker" Tuesday night, at which was opened the annual exhibition of paintings by members that is to remain on view until Feb. 18 and then be sold at the house on the evenings of Feb. 19 and 20. The exhibition will be open daily from 2 to 6 and 8 to 10 p. m. This show and sale is one of the features of the season, and the 159 exhibits form a highly attractive display. There is great freshness and variety in these unassuming little works which have all the charm of studies. Among the more striking examples are Charles P. Appel's marine, "Head On"; David J. Gue's "A Passing Cloud"; Charles Vezin's "Sunset"; James Francis Brown's "Ariadne"; Robert K. Ryland's "Fashion Notes"; Paul Cornoyer's "Evening, Columbus Circle"; Edward H. Potthast's "In the Selkirks," and M. J. Burns' "Along the Shore—Shetland Island."

The Art of Renoir.

It is beauty of technique and not of subject that concerns Auguste Renoir, who is now represented in the Durand-Ruel Galleries, 12 East 57 St., by a highly interesting collection of thirty paintings, to remain to Feb. 21.

Renoir recalls, in some of his figure work, both Alfred Stevens and Edouard Manet, which is somewhat strange and is possibly due partly to the fact that all three were painting somewhat similar subjects in the seventies.

Nothing could be better than the painting of flesh in the picture of the "Bather Drying Herself, 1902," in which the drawing and modelling of the right arm are masterly. Less successful, but still with many fine qualities is the "Nude Woman Lying Down, 1910," which is remarkably fine in color. A large nude, a typical Parisienne, with very pale flesh-tints is "Bather Seated, 1885." There is capital painting in the young woman who holds the "Bouquet de Lilas, 1875." Two attractive mother and child pictures are "Baby's Breakfast, 1904" and "The Waiting Lesson, 1909." The "Young Mother and Children, 1874," is realistically awkward and very pallid in flesh tones. Two very well-individualized portraits are "Young Woman with Umbrella, 1883," and "Young Boy on the Beach at Yport, 1883." Notable are the still life, "Flowers and Fruits," the Paris street scene, "Eglise de la Trinite, 1893," and the landscapes, "Embouchure de l'Aven, Pont Aven, 1892," and "Vue de Mourillon, 1890."

Paintings of the Old West.

Under the management of Mr. Perk Van Leth, an interesting exhibition of rare interest has been arranged at the Milch Gallery, 939 Madison Ave. through Feb. 21. Of paintings of "The Old West," by Herbert Dunton. Not since the days when Remington made his reputation as a painter of far Western pictures, has anything been presented of that section of the country giving its atmosphere, feeling and poetry, as do the twelve canvases shown. A native of Maine, the artist early traveled to the Far West in search of distinctive American subjects. In the present display he proves his knowledge of drawing, cleverness of composition and sense of color. "In Cattle Land," flooded with

the sunshine of Western plains, showing a group of well modeled horses and two men, is one of the best examples, "The War Signal" a composition of Indians and horses is another excellent work, "The Vedette" is a sympathetic canvas, and "The Day Herder," "The Crossing" and "Breakfast of the Grizzly Hunters" are serious, good works. There is also a group of sketches of Mexican subjects worth study.

Art at the Century.

The art committee of the Century Club, 7 West 43 St., has been unusually happy in its selection of pictures for the monthly exhibition now on in the Club gallery, to continue through Feb. 19. The place of honor has been justly given to a picturesque and poetical rendition of the Grand Canyon, by Dewitt M. Parshall, Gifford Beal's "Hudson River Holiday," shown at the recent Academy exhibition, is here and looks well. E. L. Henry's large picture, "Election Day," is historically and pictorially interesting. Harry Watrous shows one of his largest canvases, "The Drop Sinister," a work of three figures, which, although the title is unexplained, is one of his best canvases. There is a good portrait of Felix Adler, by T. Wood Perry, and P. von Salza shows a first-rate portrait of Brander Mathews. The other exhibitors are Frank and Bolton Jones, Clark Voorhies, Jules Turcas, A. V. Tack, Carlton Chapman, George Smillie, W. Walter, Howard Russell Butler, W. L. Palmer, Charles Miller, R. Bloodgood, R. Arthur, G. W. Maynard, G. E. Child, W. H. Lippincot and Henry Parton.

Portraits by Alon Bement.

The Carroll Galleries, 9 East 44 St., are holding an exhibition of recent portraits in oil and pencil by Alon Bement. Among the subjects presented in oil are Miss Inez Buck, Mrs. Lindley Garrison and Dr. Paul Barringer. The drawings are of Maxine Elliott, Miss Carol Harriman, Mrs. Henry Esberg, Miss Ward, Mme. Bernhardt, and Mme. Chaminade. There are also drawings of hands of celebrities and some landscapes that are well painted and good in color.

Oils and Sculptures by Charles R. Knight.

An exhibition of pictorial and educational interest is one of a group of animal paintings and sculptures by Charles R. Knight on at the Museum of Natural History, West 77 St. through Feb. 17. The paintings, oils and watercolors, are principally of animals, Tigers, Leopards, Lions, Moose, Elephants, Lynx and various other mammals and fish have been depicted by the artist with great skill and seriousness of purpose, and prove the painter's close study and sympathy with his subjects. There are a number of drawings and a case full of bronze models of various animals.

Charcoals by the Late T. S. Noble.

There is now at the gallery of Rudolf Seckel, 31 East 12 St., an exceedingly interesting memorial exhibition of the work in charcoal of the late Thomas S. Noble, to remain until Feb. 28. The collection is one of fifteen landscapes, handled with refreshing vigor and much poetic charm. These scenes of Kentucky and Indiana include, among other titles, "Longworth's Beeches," "Thunder Shower," "Old Mill in Indiana," "Old Kentucky Roadway," "The Lover's Path," "In Mellow Light," "Nature's Debris," "Kentucky Highlands" and "The Strength of Nature."

Several of the drawings attracted much attention at the Art Institute in Chicago in Sept., 1908. Thomas Satterwhite Noble, who was a pupil of Couture, was born in Lexington, Kentucky, in 1835, and came to this city to study when eighteen years old, after having had some lessons in drawing from General Samuel Price of Louisville.

On his return to this country, where he died in 1907, he painted many historical paintings and exhibited in New York and in the West.

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PRINTS—BOOKS—PICTURE AND OTHER ART SALES

MATTHEWS PICTURE SALE.

The paintings owned by Mr. N. M. Mat-
thew, of Baltimore, are on exhibition at the
American Art Galleries, No. 6 East 23 St.,
on Feb. 12, and will be sold there at auction
on Feb. 17-18. Among the old masters repre-
sented are David Teniers with a panel of
monkeys in naval uniform in a public house,
a small "Madonna and Child" given to Jor-
daens and painted on copper, the figures en-
wreathed with flowers, and another given
to Jordaens, "The Stoic and the Epicure
Dividing the World." Other old pictures
are an "Interior of Antwerp Cathedral," by
Pieter Neffs the younger; a "Landscape with
Figures," by Paul Bril; an "Artist's Studio,"
by Horemans; a hunting scene, by Karel
van Falens; a pastoral, by P. Balthasar
Ommeganck, and a stag attacked by dogs,
by Frans Snyders, which once belonged to
Joseph Bonaparte and was given as a wed-
ding gift to Jerome Bonaparte.

The moderns contain examples
of the English, American, French, Dutch, Ger-
man, Norwegian and Austrian schools.

Wedgwood and Tapestry Sales.

The Williamson tapestries and tapestry
furniture illustrated and described in the
ART NEWS last week, and the Horace
Townsend collections of Wedgwood are on
view at the American Art Galleries, and
will be sold there at auction, the Wedg-
wood on Monday-Tuesday afternoons next
Feb. 16-17 and the Tapestries Tuesday
afternoon, Feb. 17 at 4.45 o'clock.

House of Adams Sale.

The sale of the collection of antique
furniture and house fittings belonging to
the House of Adams began at the American
Art Galleries, Feb. 5, with a session which
totalled \$15,891. The highest price of the
session was \$650, paid by W. Skinner for
an XVIII century English mahogany china
closet. Mr. Skinner bought also an early
Georgian bedstead for \$240. An English
bureau, desk and bookcase went to Mrs.
Pope for \$300; an English mahogany Chip-
pendale china cabinet to Koopman & Co.
for \$200 and an Italian Renaissance cabinet
to Mr. Williams for \$360.

In the second day's sale Feb. 6 an Eng-
lish Elizabethan oak bedstead, brought the
top figure, \$900, selling to E. W. James.
Mrs. Burke Roche bought a Louis XV
French drawing room suite for \$675, and a
Louis Seize marquetry desk was sold to Mrs.
Aimee Jones for \$290. The session's total
was \$19,715.

A full-length portrait of Queen Maria, at-
tributed to Van Dyck and long held by
Adams at \$4,000, brought \$440, the highest
price of the last session, Feb. 9, going to
the Weston Galleries. A portrait of a young
woman artist sold to Gensberg & Levy for
\$115; a pair of massive covered vases, old
Imari porcelain, went to W. W. Seaman.
agent, for \$220; Mrs. Offerman paid \$120
for a pair miniature cannons, French
bronze, dated 1563, and \$100 for two brass
cannons.

The total for the session was \$5,487.50,
making a grand total for the sale of \$59,-
616.50.

J. G. Brown Sale.

At the first session of the sale of the pic-
tures of the late J. G. Brown in the Amer-
ican Art Galleries, Feb. 9, 79 oils brought
\$7,231. The highest price, \$755, was paid by
C. Klackner for "Watching the Parade,"
E. Nicholson paid \$600 for "Three for
Five," a typical work. C. Crawford \$350 for
"The Deacon," and Charles Nowe \$335 for
"Home Comforts."

At the concluding session Tuesday eve-
ning, pictures of larger size and importance
were sold and 155 works brought \$31,607.
"Heels Over Head," brought the highest
price, going to Abraham & Straus for \$1,610.
The finished picture, "The Last Edition,"
was bought by Col. H. J. Foster for \$850.
"The Sidewalk Dance," went to Steinnetz
for \$800; "Troubles Ahead," to Bernet,
agent, for \$790, and W. Crawford paid \$710
for "Mischief Brewing." Other pictures
bringing higher prices with the purchasers
were:

"His New Friends," Simms.....	\$310
"The Veteran," J. G. Spurr.....	507
"The Study Hour," W. Skinner.....	310
"Ready for Sea," J. D. Tomlinson.....	325
"Village Blacksmith," Findlay.....	370
"Buy a Pup?" Hitchcock.....	410
"Dull Times," Klackner.....	410
"Money No Object," White.....	410
"Let's Make Up," Col. H. J. Foster, Pittsburgh	500
"Out of His Element," Miss E. R. Wellington..	320
"Look Out," F. A. Luce.....	330
"More Than He Bargained For," Klackner.....	375
"He Won't Bite," Bernet, agent.....	450
"His Only Son," Findlay.....	340
"His Only Friend," Klackner.....	410
"The Confab," W. T. McDowell.....	350
"Four Old Stagers," Simms.....	400
"The Village Gossip," E. E. Keyes.....	510
"Hard to Convince," Carl Viator.....	400
"The Peacemaker," Klackner.....	420
"Business Suspended," W. Skinner.....	350
"No Charge," Klackner.....	410
"In Good Hands," Klackner.....	650
"Kiss Your Brother," Simms.....	650
"A Detective Story," McDonough Gallery.....	650
"Shine," Bernet, agent.....	450
"Be Mine," Miss F. N. Parsons.....	650

Americana at Heartman's.

In a sale of Americana and rare books
by Charles F. Heartman at 36 Lexington
Avenue, Feb. 4, a copy of Hugh Gaines'
"Universal Register," was obtained by F.
W. Morris for \$45. A French Breviary
Paris, 1767, brought \$36. "Offices of the
Virgin Mary," sold for \$27.

At the second session, Feb. 5, C. Ger-
hardt & Co. paid \$320 for an original un-
published Ms. of George Moore, L. C.
Harper gave \$135 for a XV century Ms.

Wash'n Relics at Merwin's.

George Washington's brace of flint-lock
pistols, carried by him in the Revolution,
were sold Feb. 9 to Mr. E. H. Litchfield for
\$4,000 at the dispersal of the John S. Reid
collection of weapons in the Merwin Gal-
leries, 16 East 40 St. Washington's military
medicine chest was sold for \$400 to the Val-
ley Forge Museum of American History.
Light Horse Harry Lee's battle flag, went
to Mr. J. Martin for \$375. For a Colt-
Walker U. S. army revolver, the first one
adopted by the government, 1847, H. B.
Harmor gave \$130. The total for the day
was about \$10,000.

The second session, Feb. 10, brought the
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